



HISTORICAL HERO IN BERYL BAINBRIDGE'S *EVERY MAN FOR HIMSELF*

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ABSTRACT

This research article aims to diagnose the case of historical hero in the case of Morgan who is the principal character of Beryl Bainbridge's Every Man for Himself. The concept of historical hero¹ is drawn from George Lukács book The Historical Novel (1962). Here, the present research article shall examine the hero of the novel, Morgan in respect of broad parameters of the historical hero drawn from George Lukács' book The Historical Novel. This research article also attempts to verify the drawn criteria's and qualities of historical figure or say hero in respect of Morgan. The novel principally renders the plot of tragic April night in 1912, when world's greatest luxury liner, R.M.S. Titanic sank with 1500 people. As a popular imagination, the sinking of the Titanic holds a prime place in the novel. It is an example of man's hubris² in the face of the power of nature. This paper argues that the characteristics of the historical heroes are fore grounded in the novel through the principal narrator and character of the novel, J. P. Morgan.

Keywords: *Hubris, historical novel, historical hero, deus machina, middle-of- the road-hero.*

INTRODUCTION

The Lone Ranger, Zorro, Batman, Superman are some of the characters that we stereotypically constitute as heroes. They are known to fight with courage without fear of death. They destroy the enemy within a blink of an eye. They fight using their own body strength, superpower, or some kind of weapon. They come to the rescue miraculously and leave without a trace. They are mysterious. We are unable to identify who they are underneath the masks and disguises. Yet, we praise them and ignore the real heroes that surround us regularly³, we may call them real hero in life or in Lukácsians phraseology we may label them historical hero.

Historical novel⁴ as a form is generally observed to have emerged during the early nineteenth century and especially with the writings of Sir Walter Scott. Obviously, these fashions of



writing clearly have many precursors before that period. As, many critics have pointed out that Scott himself was merely developing the novels fascination with history. The concept of historical novel and historical hero was explored in regard of Sir Walter Scott's historical novel and characters by George Lukács in his book *The Historical Novel*. Followings are the basic criteria's and qualities essentially required for being historical hero which were rendered by George Lukács in his book *The Historical Novel*.

The notion of the historical hero is drawn from the characters of Sir Walter Scott's historical novel by George Lukács. According to George Lukács, hero of the historical novel is an average, more or less mediocre gentlemen. He generally possesses a certain, though never outstanding degree of practical intelligence. He even possesses some courage and decency which leads him at certain point to self-sacrifice, which never grows into sweeping human passions⁵.

In the opinion of George Lukács, devotion of historical hero is never for the great cause. Hero of historical novel is always the carrier of historical struggle and hostility; he always respects social trends and historical forces. Principal figure in historical novels is typical, decent and average, rather than the eminent and all embracing⁶.

As specified by George Lukács, the task of historical hero is essentially different from that of epic heroes like Achilles. Task of such hero is to bring extremes whose struggle fills the novel, whose clash expresses a great crisis in society and bring into contact with one another⁷.

As stated by George Lukács, the historical hero is chosen out of character and fortune. Fortune of historical hero creates a plot and he brings human beings close⁸.

In the opinion of George Lukács, the great historical personality (Historical hero) is the representative of an important and significant movement, embracing large number of people. He is great because his personal passion and personal aim coincides with this great historical movement and for this reason the evolution of his personality is never shown⁹.

In conformity with George Lukács, the great historical hero enters upon the scene of the novel only when we understand exactly for what reasons the crises has arise, for what reason the nation, the country had split into two camps, and when we have seen the attitude of the various sections of the population towards this crises. The reader has never any idea of such hero, how does he just appear, at just such time, and how does he solves such problem. He appears in order to only fulfill his historic mission¹⁰.



In line with George Lukács, the historical hero grows out of being the age hence he can never be central figure of action as we do observe in case of romantic heroes. Primarily historical figure is shown as complex and involved character of popular life in the joys, and the sorrows, crises and confusions as like that of average human being. Then it becomes general figure and concentrates in an historical deed¹¹.

In obedience to George Lukács, all the national characters of the principal themes of epic should occupy the central position, while in the historical novel historical hero is necessarily only a minor character ¹².

As reported by George Lukács, historical hero is humanized one; he lacks the psychology of valet namely the detailed analysis of small, human peculiarities. He never represents historical movements, ideas. He is individualized by offering him certain individual traits of character; he is brought into a very complex, very live relationship with the age in which he lives, with the movement which he represents and endeavor to lead history. He represents his special historical valour, its class timbre¹³.

In the opinion of George Lukács, the historical hero is the 'middle-of-the road-hero' as the main figure, his composition springs from an affinity in his attitude to life¹⁴.

This present research article aims to evaluate Morgan, the historical hero of Beryl Bainbridge's historical novel *Every Man for Himself* in respect of the above mentioned characteristics of historical characters.

Morgan, the hero of *Every Man for Himself*, is average, more or less mediocre gentlemen. He generally, possesses a certain, though never outstanding, degree of practical intelligence. Morgan is average value of all his traits and lacuna's. He was orphan and was grown up by his aunt. As a principal narrator, he says: "it was time she stopped feeding me moonshine in regard to my beginnings. Up until then I knew little of my parents"¹⁵. Unlike epic hero, he was draughtsman by profession. He worked as an apprentice draughtsman at the London firm that designs the wondrous Titanic. He expressed about his job: "I had worked as an apprentice draughtsman in the design offices of Harland and Wolff for eleven months prior to the launch of the ship" (17). So we can say in this case that Morgan is more or less mediocre gentlemen.

Morgan's early childhood is a fogged of poverty, and abandonment, abuse and all that ended only when he rescues from his parents. He is an orphan child. He has not right name and nothing else. Morgan seems suffering from the bygone past in the novel. He suffers from the crazy images came into his head. He also has confessed that his cousin Sissy came to his help. "often crazy images came into my head, either when I was on the point of dropping off



to sleep or on the edge of waking, images of an old woman's face lying next to me on a soiled pillow" (13). He is brought to the orphanage by a man called Mellor, landlord of the house who was previously lived in with his mother. His mother had been living with the family of his millionaire uncle J. P. Morgan; As a result, Morgan is grown up in great wealth but is still haunted by bygone scandal and loss. Scurra disclosed Morgan's identity: "You had the right name and nothing else. You had been brought to the orphanage by a man called Mellor, landlord of the house you had previously lived in with your mother" (60). Morgan was considered as a special child due to his psychological problems, he confesses that "I'm not talking about intellect or being singled out for great honours, simply that I was destined to be a participant rather than a spectator of singular events" (13). Here, Morgan seems upholding the Lukácsians concept of historical hero as an average human being.

Morgan comes from the common people. Neither he possesses supernatural powers nor is he superman. He always remains down to earth. As we pass through the novel, we encounter with main narrator of the novel; 22 years old Morgan, the rich young American who narrates *Every Man for Himself*, has a hard time finding his cabin. Morgan has plenty to be uncertain about. "Unfamiliar as I was with the general layout of the huge vessel, it was with considerable difficulty and after many wrong turnings that I found my berth" (17). So like any regular traveler he finds difficulties in getting his reserved seat. Hence, being average, mediocre gentlemen, and having moderate degree of practical intelligence, Morgan qualifies criteria required for the historical hero.

Being hero of the historical novel, Morgan possesses some courage and decency that is to say polite, moral, and honest behaviour, which leads him at certain point to self-sacrifice, which never grows into sweeping human passions. We notice his polite, moral, and honest behaviour in love triangle of Morgan, Scurra and Ellery Wallis. Ellery had illicit relationship with Scurra. The conversation heard between Ellery and Scurra was of a high voltage shock for Morgan: "It wasn't the words themselves that shocked me – *I want your lovely prick*, nor his reply – *Show me your lovely cunt*, but the context in which they were used. Such expressions belonged to anger, mockery, contempt; how foul they sounded when linked to the making of love" (74). Ellery had thrown a love trap and she entered Morgan in the trap of her love: "Wallis was affable towards me and even went to the lengths of pressing my foot with hers" (63). Both, Scurra and Ellery betray Morgan in love and left him as a tragic figure. Scurra comes out as cunning and he taught Morgan a lesson: "My dear boy,' 'Have you not yet learnt that it's every man for himself?" (75). Still Morgan maintains his polite, moral, and honest behavior with Scurra and Ellery Wallis. Wallis left back in the room during the Titanic mishap and she wished to talk Scurra. Morgan requested Scurra to visit her room: "Wallis needs you,' I said. 'She has to talk to you" (100). Even though some other people gave Morgan bad experiences, he gave them good memories. Morgan never seems throughout novel leaving the heart of his ideas about moral and honest behavior: "Nothing



lasts, neither joy nor despair..... I'd banished the whole shameful business from my mind and resolved never to dwell on it again" (77).

Being common man his devotion is never for the great cause. While ship is in danger zone and is about to sink, Morgan has maintained a kind of courage to face upcoming calamity: "There is no way of knowing how one will react to danger until faced with it. Nor can we know what capacity we have for nobility and self-sacrifice unless something happens to rouse such conceits into activity" (171). Morgan never leaves the situation unhandled, even he never thought of that type. He equally contributes and tries his level best to save the situation. When whole crew is about to sink, Morgan shows his valour and social responsibility. In spite to save his life, he walked for the help of needy on the crew. This shows his social drives. When Mr. Andrew assigned him duty of rescue operation, he marched to situation hurriedly as if Soldiers were marching for war: "Accordingly, having reached my stateroom, I put my cricket pullover on under my jacket... I had to pull one pair off again because I couldn't fit into my boots... got McKinlay to help tie the strings of my life-preserver... 'I'm working for Mr Andrews,' I told him" (176). As long Morgan is not a super human, and hence he cannot succeed the nature: "Now that all the boats had gone, the waiting began. I raised my hand in greeting- then the water, first slithering, then tumbling, gushed us apart"(205-11). Morgan put his devotion to save the life of common people as we hardly observe in the case of epic hero. Therefore Morgan is true-blue historical hero.

As a faithful historical hero Morgan always seems giving priority to maintain moral and honest behaviour. Morgan is the nephew of J. P. Morgan¹⁶, the present owner of RMS Titanic. Morgan has accession everywhere on the deck. He had many opportunities of dating and romance. But throughout the novel we could not notice mischievous behaviour on the part of Morgan. He is genuinely in love with Wallis Ellery but when he finds out the true colours of Wallis, he kept himself away from the situation. As balanced person like that of historical personality he never falls prey to the trap. On the contrary he comes out of trauma that he received from Wallis Ellery. He starts his new and fresh life with new day of hope and confidence. He determines on: "Nothing lasts, neither joy nor despair" (147).

When we look into the case of Morgan, it is only he who works hardly on the death field of Titanic and tries his level best to save the passengers. Neither of his relative nor of his beloved was on the titanic. Though like any true soldier and true patriotic he faced the situation, he saved so many lives. When we read the mid of last section of novel, often time one could think naturally, had Morgan been in place of Captain Smith, he would have done magic. Such thought strikes any reader only because Morgan executed a nice job that we expected it from Captain Smith. Good nature of Morgan comes into light when one does compare it with selfish Scurra. Here we may say Morgan fulfills the criteria to deserve being



true to historical hero: “There is no way of knowing how one will react to danger until faced with it” (171).

The task of historical hero is different from that of epic heroes like Achilles. Unlike epic character, Morgan is a common man. Battle that he leads forms the crux of novel. Morgan’s march against the oddities on the ship brings feel good factor in the life of people. Often instances from the novel prove it. The narrator-cum-hero of the novel, Morgan nowhere seems fulfilling the characteristics of epic character. Bereft of epic hero, He is common draughtsman working on the liner Titanic: “I had worked as an apprentice draughtsman in the design offices of Harland and Wolff for eleven months prior to the launch of the ship” (14). In the mist of novel he is made architect of the cruise. Andrews wants Morgan to design something for the ship: “I was going to become a naval architect or an interior designer, possibly both. After” (153).

Epic heroes like Ulysses, Achilles are means to lead great battle for the betterment of his country and alternatively for the betterment of people. But in case of the hero of historical novel, he fights against struggle comes into his own life and that struggle forms the pillars of the novel. In the present novel *Every Man for Himself*, Morgan is one of the passengers on the crew. He is unaware of upcoming calamity. Unlike epic hero, he is totally unknown to the battle that he destines to fight. Titanic headed towards the New York and in the North Atlantic 400 miles from New found land (Terranova), the Titanic hit an iceberg while traveling at 25 knots, also on the starboard side. Morgan is totally unprepared for the sudden apocalypse felled upon crew. Water has raised around fourteen feet about the base: “This would drag the bow even lower and water would flood Number 4, Number 3, Number 2, and so on”(168). Dissimilar to Epic hero, he does not have any ready preplan to tackle the calamity, he does not have any machinery ready to use. He does not have disciplined man force like military to tit for tat. Morgan faces the situation like any common person uses to face when it comes on the eleventh hour. While lowering the life-boats Thomas Andrews demanded extra helping hands from Morgan: “They’ll be lowering the life-boats shortly and will need extra hands” (171). The entire crew passenger does not have any faint idea that Titanic hits an iceberg. In such a situation, the bravery is shown by, rescue operation is maintained by, and confidence is infused in him and among rest of passengers by Morgan is not less important to the any national deeds or heroic work. “I don’t know how long I swam under that lidded sea – time had stopped with my breath – and just as it seemed as if my lungs would burst the blackness paled and I kicked to the surface” (211). Thus, the struggle of Morgan to save people on crew fills the *Every Man For Himself*.

Generally, principle figures of historical novel are chosen out of character and fortune. Fortune of character creates a plot and character bring human beings close. Fortune here means the destiny of character, and destiny leads character to the catastrophe, and the journey



in-between destiny and catastrophe gives rise to historical hero. *Every Man For Himself* is the story of fatal journey of Edwardians in the Titanic craft towards New York. Morgan is principal narrator-cum-hero figure of the novel. When we talk of fortune of historical character, it indirectly gives rise to the story of novel. For instant, When Morgan was on the way to his aunt to New-York, he travelled in the one of luxurious liner of the world, *Titanic*. Near the Terronova, it dashed the iceberg and it met tragedy: “Melchett said, ‘We’re in collision with another ship,’ and with that we threw down our cards, ran to the doors, sprinted through the Palm Court and out on to the deck. A voice called, ‘We’ve bumped an iceberg –’” (165). So, *Every Man for Himself* is end result of Morgan’s struggle in life and his attempts to handle the situation on cruise. So, over here the fortune of Morgan becomes the story of *Every Man For Himself*.

From some of the incidents, and encounters rendered in the novel, we could say Morgan is of good nature and pleasant personality as we do observe in the case of historical hero. As we witness his behavior with his friend Charlie Melchet and especially with Hopper. Morgan wishes that his cousin Sissy and Hopper should go together for marriage: “I had hoped he and Sissy might make a go of it”(14). He was such a fond of Melchet, Hopper and Andrews. He never wishes to miss the chance of travelling together on the Titanic liner with his friends. His aunt insists him to come home through France if Olympic Cruise is cancelled. But he did not want to miss the fun of travelling with friends: “My aunt had cabled that I should make it to France and transfer to the Mauretania, but as my baggage had already gone on ahead and I hadn’t wanted to miss the fun of travelling with Melchett and Van Hopper I’d stuck to my plans.” (21)

Everybody had a good opinion about Morgan, even people from serving class like Riley, McKinlay thought good of him: “On my complaining that I’d had the devil of a job getting to my cabin, he expressed astonishment and promised to mention it to the chief steward.”(15). People from elite class like Andrews, Scurra, Rosenfelder, and Mr. Dodge offer respect him. Though Scurra was villain in the life of Morgan, but he loved Morgan genuinely: “The drunk was dreaming, snorting. Scurra patted his head like a mother” (202). People from beautiful class like Wallis, Adele and Ida Ellery and Molly Dodge liked him: “Wallis was affable towards me and even went to the lengths of pressing my foot with hers,” (63). A good meditation is seen about Morgan all over the novel. He had earned people on his own credit; it was another thing that he was nephew of J. P. Morgan, owner of Titanic liner . Andrews, a chief designer of Titanic was also in good faith of Morgan. Mr. Andrews had given him good teaching: “Remembering Andrews’ injunction that I should read while others slept” (166). So, Morgan is a Man of People, obviously he received sympathy of people. This is how, Morgan forms as a character of historical novel, a character of common people.



The historical character is the representative of an important and significant movement, embracing large number of people. It is great because its personal passion and personal aim coincide with this great historical movement. In *Every Man For Himself*, we do have Morgan, who was an eye witness of catastrophe of sinking of Titanic. Sinking of Titanic is considered to be historical turn in the era of modern science and technology. It is one of the marvels of Thermodynamics. Crew carries deep pocked personalities of the America and Britain who were enough capable to make straight the economy of both countries. Liner Titanic was the grand galaxy of various kinds of personalities from all over the world. A moneyed personality like The Astor Family¹⁷ is one of the richest families in the world: “The Astors stepped forward. Helping his wife over the gunwale Astor asked, ‘I can go with her, can’t I? She needs me.’ His foot was raised, ready to climb” (192). The sinking of Titanic brought tragic death of important business tycoons, richest personalities. It could be considered as a turning point in the economy of America, and the whole Europe. Titanic drowning was the collapse of European financial liquidity. Henceforth it is significant incident in the history of America and England, in other words the whole Europe. As we knew Morgan was on the Titanic only for looting a fun with his friend: “I hadn’t wanted to miss the fun of travelling with Melchett and Van Hopper I’d stuck to my plans” (21). So basically, it was his personal aim of idling with friends on the crew coincided with tragic historical incident of Titanic sinking. Henceforth, Morgan is considered to be historical figure.

The reader does not have even a faint idea about historical hero, reader always surprises at how does common person (historical hero) turns into Electra, how does he just appear, at just such time, and how does he solves such problem. He appears on the screen in order to fulfill his historic mission. None of character of *Every Man For Himself* seemed courageous and powerful than ordinary mortals. No character of the novel stands in comparison to Achilles, Perseus, Hercules, Odysseus and Beowulf. Morgan was common traveler. He had been working as draughtsman on the cruise. When the titanic ship had an accident with an iceberg, Captain Scott carried out rescue operation with Morgan. We as a reader did not have any faint idea that Morgan would come out with wing of flying colours. Morgan had successfully carried out the unexpected task of rescue squad as if he was superman or batman: “Now that all the boats had gone, the waiting began” (205).

Characters depicted in historical novel grow out of the being of the age hence they can never be central figure of action as romantic heroes¹⁸ happened to be. They do not possess attributes like of having a noble birth, being capable of deeds of great strength and possessing courage, the great warrior, being traveled over a vast setting, holding national heroism and humility, faces supernatural foes or receives supernatural help as we do observe in case of epic hero or romantic hero. In *Every Man For Himself* we do not observe such hero or characters. Morgan, supposed to be hero of novel, is proletariat. For instances, Morgan was far away



from high clan family. Scurra unlocks the identity of Morgan: “you had been brought to the orphanage by a man called Mellor, landlord of the house you had previously lived in with your mother” (60). Morgan does not seem capable of deeds of great strength and courage. Morgan was a common draughtsman. He had to lead a life as: “I had worked as an apprentice draughtsman in the design offices of Harland and Wolff for eleven months prior to the launch of the ship” (17).” Morgan had not received any supernatural assistance during the mishap happened with Titanic ship. No *deus machina*¹⁹ came to his aid: “Now that all the boats had gone, the waiting began. I raised my hand in greeting- then the water, first slithering, then tumbling, gushed us apart” (205-11). We do not find any national heroism in the case of Morgan. Before a hero can be celebrated by countries of the world over, he must first be recognized in his home country as a great and heroic person. We witness Morgan was an orphan boy, his world was not beyond his friends and family: “you had been brought to the orphanage by a man called Mellor, landlord of the house you had previously lived in with your mother”(60). He was draughtsman by profession: “I had worked as an apprentice draughtsman in the design offices of Harland and Wolff for eleven months prior to the launch of the ship” (17). So it is found while reading novel that Morgan did not carry any traits of epic hero, still he is a part of historical incident which is fact.

The all national character or figure like Achilles, Perseus, Hercules, Odysseus and Beowulf occupy the central position, while in the historical novel it is necessarily only a minor character. In *Every Man For Himself* we cannot observe valour of Achilles, Perseus, Hercules, Odysseus and Beowulf in Morgan. Incident depicted in the novel was common. Sinking of cruise may happen naturally. The valour shown in the rescue operation by Morgan is a common task as any rescue squad executes. But, to carry out that rescue operation was much important than any imaginary operation held by imaginary heroes like Achilles, Pursues, Hercules, Odysseus and Beowulf. Morgan’s contribution in saving the life of Wallis Ellery even after receiving blow from her was not low rank work to that of Achilles who led the Greek army to success during the Trojan War to reclaim Helen for his brother Menelaus.

Morgan’s act of forgiving Scurra and his attempts to make Scurra and Wallis’s meet happen: “Wallis needs you,’ I said. ‘She has to talk to you” (100).” in such a crucial condition is praiseworthy and even more human act than that of Pursues, son of a mortal woman and the king of the Greek gods. Morgan received painful past from his close one, he had excused every one. He even excused social evil Scurra for his unfaithful behavior with him, he also forgives Wallis for betrayal of him, he never thought of revenging upon them. This God like quality in Morgan brought him much more ahead to Greek epic hero Odysseus who is the mastermind behind the Trojan horse that ended the Trojan War.

Morgan served on Titanic in charitable way. None of his relatives were present on the cruise. Instead of protecting himself, Morgan attempted to relive old person, women, children and



his friends from the odd situation: “Then I went into the corridor and got McKinlay to help tie the strings of my life-preserver” (176). So, Morgan comes out more philanthropic than that of Beowulf, Scandinavian hero defeated three monsters, including the massive Grendel and his mother. So, Morgan being a minor character seems executing Herculean attempts as that of major epic character discharges. Hence Morgan is historical hero.

Historical hero is humanized one that is to say he seems gentler, kinder, or more appealing to people. He lacks the psychology of valet namely the detailed analysis of small, human peculiarities which plays significant role in the case of person related with historical mission. Morgan was genuine character. He lacks the skill of reading person as we do not notice among the epic characters. As like common person Morgan flopped to discover the reserved nature of Wallis. He felled short to scan the changing social ideas of double sexual standard over the time: “We were all madly in love with her sister Wallis, who was as clever as Sissy and absolutely unobtainable” (33-34). He also failed to comprehend cunningness of scheming J. P. Morgan: “knowing I was related to J. Pierpont Morgan – for whom I’m named –”(12). As like real historical hero, Morgan disappointed in reading the scheming thoughts of civil evil Scurra: “My dear boy,’..... ‘Have you not yet learnt that it’s every man for himself?” (75).

Historical characters are individualized by offering them certain individual traits of character. Historical character takes its own moral stance, social outlook, and ideology that emphasize the moral worth of the individual. Morgan was the admixture of the above all. When Morgan is trapped in the squared planning of Scurra and Wallis, he intersected planned square by remain neutral. He banished whole shameful business from his mind. He had resolution never to dwell on it again. He took moral stance of concentration on work. He met Andrews. Andrew promoted him as a designer on the liner. Andrews was talking with Bruce Ismay while Morgan instead of listening to gossip preferred to read framed writing on mantel-shelf: “*Of all who live, I am the one by whom....Because I know for me my work is best.* (155). Context of poem itself reflects present position of his mind, how he was prone to his moral stance of individual progress through works. The last line shows his determination.

Historical characters are the 'middle-of-the road-hero'²⁰ as the main figure. Their composition springs from an affinity in their attitude to life. The relative lack of contour to their personalities, the absence of passions which would cause them to take up major, decisive, one sided position, and their destinies led ramification in the event of novel. Morgan was being cheated by Scurra due to his lack of moldiness and of contour: “It was cruel of you,’ I shouted. ‘It was you who encouraged me to approach her”(143). Wallis cheated Morgan for falling short in passions: “How foolishly I had deceived myself in thinking that I desired nothing more than a casual intrigue of the sort often described by more fortunate men – for now, listening to those voices which rose and fell and started up again with horrid definition,

I shuddered with revulsion” (140). Morgan was being asked by his aunt to come home through France if Olympic Cruise had been cancelled. But he did not want to miss the fun of travelling with friends: “I hadn’t wanted to miss the fun of travelling with Melchett and Van Hopper I’d stuck to my plans” (21). Above instances proves that Morgan is middle-of- the road-hero as he looks to be a scapegoat of Morgan, Wallis and that of his destiny.

To conclude, Morgan as a historical hero of *Every Man for Himself* animates historical past of Edwardian Society. Beryl Bainbridge’s rendering of Morgan as a historical hero brought reader back to memories of Sir Walter Scott’s historical hero. Here, we could observe that Morgan throughout novel seems to follow and fulfill the criteria’s required for being historical hero. The principal narrator and hero of the novel, Morgan seems foregrounding the characteristics of the historical heroes through the novel. The crackerjackness of the novel fixes in constructing a fantasy characters and making them animate with the historical touch that were actually present on the Titanic ship.

ENDNOTES

1. According to the Marxist philosopher György Lukács in his 1937 book on *The Historical Novel*, "The 'world-historical individual/hero' can only figure as a minor character in the historical novel because of the complexity and intricacy of the whole social-historical process. The concept is generally used in the sense that the person really existed in the past, as opposed to being legendary.
2. Hubris is extreme pride and arrogance shown by a character that ultimately brings about his downfall.
3. <http://www.123helpme.com/preview.asp?id=105673>
4. Historical novel, however, began in the nineteenth century with Sir Walter Scott. The historical novel not only takes its setting and some characters and events from history, but makes the historical events and issues crucial for the central characters and narrative.
5. George Lucas, *The Historical Novel*, Translated from the Germans by Hannah and Stanley Mitchell (England: Merlin Press, 1962) 32-34.
6. Ibid.36
7. Ibid.36



8. Ibid.37

9. Ibid.38

10. Ibid.39

11. Ibid.40

12. Ibid.40

13. Ibid.50

14. Ibid.81

15. Beryl Bainbridge, *The Birthday Boys* (London: Gerald Duckworth and Company, 1991)

13. All quotations from the novel have been taken from this edition. Page numbers in parentheses have been given in the body of the book.

16. John Pierpont Morgan (April 17, 1837 – March 31, 1913) was an American financier and banker who dominated corporate finance and industrial consolidation in late 19th and early 20th Century United States.

17. John Jacob "Jack" Astor IV (July 13, 1864 – April 15, 1912) was an American businessman, real estate builder, investor, inventor, writer, lieutenant colonel in the Spanish–American War, and a prominent member of the Astor family. Astor died in the sinking of the RMS Titanic during the early hours of April 15, 1912.

18. The Romantic hero is a literary archetype referring to a character that rejects established norms and conventions, has been rejected by society, and has himself (or herself) as the center of his or her own existence.

19. Deus ex Machina is Latin for "a god from a machine." It describes the practice of some Greek playwrights (especially Euripides) to end a drama with a god, lowered to the stage by a mechanical apparatus, who by his judgment and commands resolved the dilemmas of the human characters.

20. Michael McKeon, *Theory of the Novel: A Historical Approach* (Baltimore and London: JHU Press, 2000) 232.